1;Gabb N-5 (1873-1874) 1876
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764 bundle about two feet long; enveloped in a piece of cloth of native make, prepared by being painted in an allegorical manner.

These cloths, about four feet long by two wide, are painted with a red vegetable juice, in figures two to four inches long. The devices vary according to the cause of the death of the individual; whether it be from fever or other disease, old age, snake bite, wounds, &c. One of these cloths, in the Smithsonian museum, is painted for a person who is supposed to have died from snake bite.

The bones, having been tied up in the new bundle, are carried, again under a pole, to the house where the feast is to be held, and are there placed on a little rack overhead, out of the way of persons passing underneath.

Everything being ready, the first installment of food cooked, the chicha brewed, and chocolate boiled, the feast begins.

[123] I had the rare good fortune, not only to witness the ceremony at the death of the persons mentioned above, but also to be present at the death feast of the chief Santiago. That is to say, I saw all that happened on the first and the last days; the intervening thirteen or fourteen being all alike; a succession of eating, drinking, dancing; a disgusting scene of carousal and debauch that did not possess even the merit of variety.

766 The feast was held in a large house, adjoining the residence of the chief Birche. The house is about seventy-five feet long and forty wide; the ends being round, and the only light entering by the large doorway left open at one end. A little rack, made of wild cane was tied up to the sloping side of the house, about eight feet from the floor, and on this was laid the bundle containing the disjointed skeleton of the murdered chief. At a given signal, the principal singer or priest took his position on a low stool, flanked by the other priests and some volunteers. All were regaled with chocolate served in little gourds. The priest began a low chant and two men started twirling the stick to light the fire. As fast as one tired,

[372] another took his place until the sparks glowed in the pit bored in the lower stick. A yell from the priest announced this, and a piece of cotton wool was ignited from the burning dust; with this the fire-wood, previously prepared, was lighted and the fire placed under the remains. Here it was kept up until the end of the feast. After the lighting of the fire, singing and dancing began in earnest, interrupted occasionally by eating and drinking.

766 534 535 The dances are very similar; the principal differences visible to an observer are in the disposition of the dancers, whether in a circle or in one or two straight lines. In the latter case, the two lines are parallel, and the dancers face each other. The dancing is kept up to the "music" of small drums, carved out of a solid piece of wood, with a single head, made of the belly skin of the iguana; the other end is open. The drum is held under the left arm, and is beaten with the tips of the fingers of the right hand. The drummers, ranged in a line, sing a monotonous song, with a chorus; the time being beaten on the drums. Sometimes a

1:Gabb N-5 (1873-1874) 1876
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dried armadillo skin is scraped with a large bean-like seed; in the same manner as I have seen the negroes of the West Indies scrape a roughened calabash with a bone. The dancers clasp each other over the shoulder, around the waist, or hook arms; both sexes taking part in the dancing, but not in the singing or drumming, these being the especial province of the men. The steps are usually about three forward and to one side, and then the same number backward. When arranged in a circle, this carries them gradually around the musicians. When in a straight line, they keep on the same spot. The songs are a sort of recitative, sometimes impromptu, sometimes of fixed words; the chorus a sort of "fol-de-rol," a series of meaningless syllables. These songs for dancing must not, however, be confounded with the sacred songs of the priests, of which I shall have occasion to make fuller mention in the proper place.

The dances are kept up nearly all, and sometimes all night at the funeral feast; the participants retiring from time to time and sleeping an hour or two when exhausted, and returning with renewed vigor to chicha drinking, eating, and dancing. It is particularly on these occasions, when the older people are too drunk, or too busy to keep strict watch, that the younger folks manage to evade their vigilance and ——. These eminently practical courtships almost invariably precede the asking of the father's consent by the would-be bridegroom.

After more than two weeks of this license and debauchery, during which three cows, about a dozen pigs, hundreds of bunches of plantains, several quintals of rice, and hundreds of gallons of chicha had been devoured, the *bi-ka-kra* or steward announced that the commissary had given out and the riot must come to an end. I was notified according to previous agreement and went at the time appointed. As distinguished guests, our party of four were shown to the best hammocks, where we were seated, and in a few minutes served with cups of chocolate. In a little while, all of the priests seated themselves on low benches, the leader in the middle. The lay chorus singers were ranged in a double line facing each other and below the priests. The fire was carefully carried from its place under the corpse and piled almost between the feet of the principal priest. All drank chocolate and the priests sounded their rattles. The leader began a low dirge-like song in the sacred jargon, which I was told described in detail the journey of the defunct to the other world. It told of the dangerous rivers he had to cross, where alligators lay in wait to devour him; of the great serpents who disputed his path; of the high hills he had to climb with weary steps; of the fearful precipices he must scale; of the beautiful birds with sweet songs, compared with which even the flute-like *silguero* was as a crow; of the gorgeous butterflies that lightened up the path like flying flowers, and finally of his safe arrival at the country of the great *Si-bu*, where he would have nothing to do but eat, drink, sleep, and enjoy himself.

The song was divided into stanzas, and the priests all followed the lead of their chief, the words being a series of set phrases, but in a language

2:Skinner E-5 (1917) 1920
SA19 Talamanca SA19
Bribri

ment is three feet or less in length, and five or six inches in diameter at the head, narrowing toward the base (pl. XXVI), being constricted about six or seven inches from the bottom, then flaring slightly. Drums are hewn from a solid piece of wood, and fitted with a tight head of iguana-skin, which is shrunken over the large end and held in place with fiber cord glued on with dried blood. The drums are also furnished with a fiber rope for suspension. 534

At a *Chichara* festival one Indian was seen standing with a drum under his left arm and its carrying strap over his left shoulder, slapping the head of the drum with the open right palm. Beside him stood another Indian with his right arm about the drummer's shoulders. They danced with a skipping sidewise step, the drummer beating his instrument while the other thumped his chest in unison with the left hand. [482] [535]

This goblet-like form of drum is antique, as there is a specimen made of pottery, from an ancient grave, in the National Museum at San José. Unfinished drums of a shorter, double-headed, barrel-shaped vari- [172]

tired of playing, one of the spotted tigers killed her, and they all ate her, all of her, until not even a drop of blood was left to tell the tale. 539

The watcher was so frightened that he could not get down from the tree until the following day. The rest of the tribe also came at daybreak to find and to talk to him who had witnessed the death of the woman who because she became pregnant by her brother furnished the example for the law that whoever should copy this act would be severely punished.

THE ARTS

contact with the Chiriquíans. The *zambombia* is a hollowed stick divided inside into separate compartments. The divisions are made with pieces of the pejibaye palm. The same black seeds used in the *maracas* are put in these compartments, and the *zambombia* is moved backward and forward to produce noise. In the village there is one accordion which also is played at celebrations. 534

The music on these occasions is almost entirely copied from the Chiriquíans who in turn have received a considerable negro influence. Waltzes are also popular, and some foxtrots are heard. 533 [177]

Dancing. The *Boruca* are said to have secret dances. Their two public dances, if so they may be called, that are not copied from the Chiriquíans, are the "bullfight" and the *negritos*. The "bullfight" takes place on New Year's Day. A balsa (*Ochroma Lagopus* Sw.) mask of a huge bull's head painted in black with white lines, and with the horns and the upper part of the skull from a real bull, is put over a framework of a curved piece of wood that has a supporting wooden cross piece. This helps the whole to project from the head of the wearer in the manner of a real bull's head. The mask is usually worn by one of the young bloods of the village. Another man wears a balsa mask of one face with a little face on the chin, suggesting a dual personification (see fig. 10, *b*). These are the only two "characters." Almost all the men in the village, however, put on balsa masks of various types, some with gaily colored paper pasted on the surface, some painted, and some perfectly plain. The 535 ● [532]

535 object of the "dance" is that all the participants "fight" the bull, the wearer of the two-faced mask being the real "matador." At the end of the "dance" the "bull" is tied and supposedly strangled. This "fighting" is done to the accompaniment of the *chirimía*, *maraca*, and drum (see p. 29) to say nothing of the shouts of the various dancers. On New Year's Eve, the Indians dress in banana leaves and masks, and go to one another's houses, and, according to some, to a secret place to celebrate. On the eighth of December, the council chooses three or four men who represent the *negritos* or black men. They paint their faces with mud and soot, and adorn themselves with the skin of the jaguar or other animal of the forest. One man dresses as a black horse, using for this a hoop-shaped piece of cane from which hangs black cloth cut to represent a horse. The man steps into the center of the hoop and wears it hanging from his shoulders by fiber ropes. The drum, *chirimía*, and *maraca* accompany these merrymakers who dance around, bow to people, play tricks on people, and beg drinks from anyone they chance to see. In fact, they dance from house to house and at each stop are usually given a drink of chicha. The dance itself dates from Spanish-
171 colonial times, and is performed today during
535 religious feasts in many communities from Mexico through Guatemala southward, in-

[p. 30-A]

535
[171] cluding the town of Nicoya in the peninsula of that name in Costa Rica.

The other dances which are performed in public are danced only by the younger generation. The steps are entirely borrowed from
[177] the Chiriquíans, who formerly and even still inhabit much of southern Costa Rica. The favorite dances are the *cumbia*, the *punto Chiricano*, and the waltz. All of these, with the single exception of the waltz, are danced individually and not by a couple holding one another close.

525 **Games and Gambling.** The *Boruca* are not a gambling people. They appear to have no interest in any sort of gambling. Dice are almost unheard of, and perhaps one pack of cards can be found in the whole village.

524
857 The boys have a game called *cuepas*. This is played with round pieces of bee's wax shaped almost like the cap of a pop bottle. One of these are placed face down, and a boy throws a similar piece on top of it. If the result of the impact causes both pieces to be face up, the boy who threw the *cuepa* wins, and takes the other *cuepa* as well as his own. If the result is otherwise, he loses his *cuepa*. Boys carry a ball of wax in their pockets for the express purpose of making *cuepas*.

Tops, made of wood with a nail serving as the pointed end, are also seen. They are not very popular, however.

[p. 30-B]

[pp. 31 and 32 contain no text]

6:Stone E-5 (1956-1959)1962
[P. 9 (A)] SA19 Talamanca SA19

184
197
[533] in Térraba (Tiribi), a custom pointing to the former contact in times long past between the two groups. It is common for a singer not to understand the words that he is singing, giving as an excuse that they are from "the grandfathers" in "their old language." This is the outstanding characteristic of the Bribri. From pre-Columbian times, he appears to have been a culture borrower and he certainly is today. This is particularly true with respect to nonmaterial culture and is not only noted in many of their songs and religious manifestations but [535] also in their dances (*see* Dances), especially on the Pacific slope.

114 The most complete studies of the Bribri tongue have been made by Pittier and Lehmann.[49] Schuller, of course, includes all Costa [197] Rican languages in his Maya-Carib-Arawak complex.[50] With reference to the Cabécar speech, outside of Lehmann, Gabb and Thiel are the only sources to produce more than a passing vocabulary.[51]

212 **Linguistic Symbols.** Throughout this study, indigenous terms are written in symbols which 104 are used by the Cabécares and Bribri in their schools when writing their mother tongue. They are based on a study made by Ricardo Pozas of the *Instituto Indigenista Nacional of Mexico* and checked by Dr. Mark Hanna Watkins who was lent to the Costa Rica government by the *Instituto Indigenista Nacional of Guatemala* for this express purpose. It is the alphabet actually in use in the Indian schools in Costa Rica. Except for certain distinct symbols, the majority are those found in the international phonetic alphabet.[52]

[194] The greater portion of the following explanation is a free translation of the key to the symbols used in the Cabécar primer[53] (*ʒis mą ilɔ*) written by Ricardo Pozas Arciniéga.

194 ɔ is a central vowel which is pronounced as the vowel in the word "but" in English. This vowel varies up to a high front position, and is frequently substituted by the vowel *u* in many words.

ą, ę, į, ǫ, ų, nasalized vowels.

[49] Pittier, 1898; Lehmann, 1920, vol. 1.
[50] Schuller, 1928.
[51] Lehmann, 1920, vol. 1; Gabb, 1875; Thiel, 1884

765 of an individual a year or more after death. The best description of such an event is pre-
114 sented by Gabb who assisted at the bone burial
765 of the last famous "King of Talamanca,"
[643] Santiago. This has the historic value of an eyewitness report of a ceremony which today is impossible to duplicate, and forms an essential contribution to the cultural background of these people.[118]

765 Only in upper Talamanca and upper Chir-
[184] ripó is this type of funeral still practised, and
[65] at that secretly, because it is prohibited by the Costa Rican authorities. The dwelling of
[756] the medicine man takes the place of the "casa grande" or big house which was used for the purpose of ceremonials in connection with such burials. Here the bones are taken from the leaf bundle and wrapped in *mastate* by the Burier. Then this is placed on a long bench
533 beside the doorway. The medicine man sings,
765 mentioning *sibu* and recounting the life of the deceased and all his actions, for example: how he planted, worked, what he did, and where he went. The song also gives the reason for his death. If the dead was female, the song
● [535] recounts her doings. A feast follows and sometimes a dance.[114] To the beat of drums (*see*
765 Musical Instruments) and rattles, the people and the medicine man accompany the Buriers
[764] who carry the bone bundle to the graveyard. Generally, this is situated on a ridge or near the headwaters of a stream. Here are located the clan graves known as *pų*. These are deep, round holes lined with four planks of an ex-
[824] tremely hard wood (*Xanthoxylum* sp. called *surí* in Cabécar) which does not rot easily. The Bribri line the bottom with stones, but the Cabécar do not bother to do this. The Bribri are more particular than the Cabécar in that the bones should not in any way touch the earth. An additional plank is inclined over the top as further protection. Each clan has
[614] its own grave which is used until it is full.
[178] Today, however, clans that are allowed to inter-marry are buried in the same shaft. The Burier removes the planks of the grave and puts the bone package in with his hands while the medicine man sings, explaining that now the soul has gone and will never return. After-
[279] wards, he arranges the planks as before. Chicha

[118] Gabb, 1875, pp. 500-509.
[114] Pittier, 1938.

6:Stone E-5 (1956-1959)1962
[P.64(A)] SA19 Talamanca SA19 Cabecar Bribri

*539 614 [824] [825] *gruwák*, and the fourth to the *oLoLiba* or *sənítsrwa*.

The snake is the protector of the *kibegruwák* clan because long ago at *sənítsrwa*, where they lived, one of the first women in the world belonged to this group. She was with her brother and said to him, "I have my husband. I am going to see my husband."

The brother saw a tremendous snake encircle his sister and yet she remained in the center. He understood that this was her husband and that he would not harm but would protect his group.

sibusuLa[196]

*539 778 In *sibusuLa* there is a large stone and a chasm at the river's edge. There are people within this stone. Once *sibu* played ball with cacao pods there.

Beliefs Concerning Neighbors of the Cabécares[197]

(*Cabécar*)

*539 186 The Térrabas (*bura* or *broshi*) came from *manerú*. They were originally monkeys. The Borucas (*burcat*) are descended from the wild pig (*zini*). It happened that the *cuebu* left the Coen River hunting monkeys and crossed the cordillera. On the other side, their prey was seen in a tree, but when they started to shoot, it turned out that they were people instead of monkeys. These were the *Térrabas* to whom they could talk.

The *cuebu* continued to hunt and found a flock of wild pigs which they chased to the brook by Boruca. Before any could be shot, however, they realized that these were Borucas. So, the *cuebu* also talked to them in Boruca.

The Dance

(*Bribri*)

*539 ● 535 *sibu* gave the dance to man. He came in the form of a buzzard and wore a collar.[198] He

[103] [779] [177] [196] This is a place name. It is also a term used when an ancestor or ancient events are spoken of.

[197] This myth suggests a totemic substratum and an interrelationship between the tribes of Talamanca and the other indigenous groups of eastern Costa Rica.

6:Stone E-5 (1956-1959)1962
[P64(B)] SA19 Talamanca SA19
Cabecar
Bribri

*589 taught people how to dance and to sing the
●[595] following song:

sibu came in the form of a buzzard
dressed as a man,
Collar on his neck.
The collar reflected,
He came with the collar
Ejené, ekujé,[199]
Ejené, eanjé,[199]
He came to give us the dance
He came from the air.
Ejené, ekujé,
Ejené, eanjé.

A Tale of the *bukLú*

(*Bribri*)

Two men were hunting tapir and hit one with an arrow. Suddenly, a big man appeared carrying a rifle and told them to meet him below. He went and shot and the men realized that the rifle was Thunder. A short while later, a man came with a two-headed serpent tied in a coil with pita string. He told them to follow him.

They reached a beautiful house which was a lagoon where *bukLú* lived. He ate the snake and one man was taken inside to be eaten. *bukLú* was in a hammock in the center of the house with many devils, the *kiritum*, seated beside him facing the wall in order not to look at him. The man sat by *bukLú* who proceeded to make him a medicine man.

After two months of study at night with *bukLú*, the man returned to his village. There he told his people that they should not wound
[825] animals without killing them because he had to take care of them. He showed them quantities of arrows which he had taken from wounded ones.

sutá

(*Cabécar and Bribri*)

[776] *sutá* was *sibu's* grandmother. She created the first human beings from clay and kept the sperm of all human races in a basket.

[172] [199] Pre-Columbian gold figures of buzzards with a collar are frequently found in graves. The collars recall the actual bead ones of the Guaymí of Panama.
[593] [199] This has no meaning but is used for the sound and to emphasize the best.

traditions, are known by the Spanish term *juntas* or *bLo-ʒé* (chicha-to drink) in Bribri, or in Cabécar *dí*[204]-*ʒə* (chicha-to drink). They are held when there is need of group labor such as building a house, clearing a field, making a bridge, etc. It is the only time except at death or bone burial that groups of people meet. The person giving the *junta* must supply liberal quantities of chicha and at least sufficient food. Dancing with singing, particularly on the Caribbean side, forms part of the entertainment. On the Pacific, singing is not as

[TEXT CONTINUES TOP OF P. 69(B)--Qualys]

THE ARTS

Musical Instruments. Upright drums are the preferred instruments of Talamanca. In pre-Columbian graves they are found fashioned of clay and occur from miniature sizes to three feet in height. Today they are made of palm or cedar with one end covered with iguana skin and the other end open. The skin is fastened to the wood with a glue made from the red fruit of the *butsí* tree and is then tied with *pita*. Their size varies from two and a half to three feet and they are played by hand. Formerly a small all-wooden drum with a U-shaped slit[205] was used at the burial of chiefs. These were played with a bone or a stick. The people on the Pacific side do not have the upright drum but use the Chiricano *caja* or round drum of palm wood covered at both ends with wild boar skin and played with two sticks.

In Talamanca, and as a rule in all *jawá* houses, armadillo shells are rubbed with a stick while those of land turtles are used in a similar manner or as clappers. The conch shell is made into a horn to relay messages but not for a musical instrument. Rattles of gourds filled with seeds or pebbles and with fowl bone or wooden handles are also seen.

Tempo. There are varied beats for the upright drum: 4 short and 1 long; 3 short and 1 long; 2 short and 1 long. As many as twenty drums were played at one time in Talamanca when the Singer functioned. On the Pacific side, the old pieces are seldom heard. The

[TEXT CONTINUES MIDDLE OF P. 69(B)--Qual,ST]

[205] *dí* is also the word for water and is often used for river.

[P.69(B)] SA19 Talamanca SA19
Bribri
Cabecar

476 common and the accordions, guitars, and the
574 round drum or *caja* take the place of the
273 aboriginal upright drum (*see* The Dance). The
[184] guests, who wear their best clothing (*see*
[534] Adornment), repay their host by giving their labor free until the project is completed. These affairs are noted for the excessive drinking.
[578] Few if any fights occur, however, and the over-intoxicated as a rule simply fall asleep guarded by his female companions or vice-versa, and the joint work of the men begins as usual the following day lasting until noon.

THE ARTS

The
533 majority of the dances and music consist of
●535 the Chiricano *son*, *punta*, and the waltz. The
[534] accompaniment is formed by an accordion, guitar, or violin and the round drum.

535 **Dances.** There are many different dances, both in connection with ceremonies and for sheer pleasure. The Bribri in particular have the greatest number of secular dances which
[476] are performed at gatherings called *juntas* usually held to build a house, fell a clearing, or some such joint labor where friends come in to help. Many of the songs that accompany the dances are in a language not understandable
[198] to the singers. Some are sung in Térraba. There are two traditional dance methods: in a line or in a circle. The circle type is called *buLik-Lak*. If drums accompany the performers, they remain outside of the ring. Arms are raised horizontally and interlocked. The first movement consists of one step to the right side and a short one to the left with the body inclined slightly forward. The second movement starts in a similar fashion but the beat changes and the two steps are more marked, the second ending in a small jump or hop. Suddenly, the dancers go in the opposite direction and continue with the second movement only. The sideward hop necessarily makes the circle go forward and backward. In the *surbon*, a circle dance, the ring is formed first by men and then women put their heads between the arms of the men and all participate.

There are a number of line dances, for

[999] Gabb, 1875, p. 517.

6:Stone E-5 (1956-1959)1962
[P.70(A)] SA19 Talamanca SA19
Bribri
Cabecar

example, *burére* is performed by a line of men; *busiki* is with men and women in the same line; *buLtakuLe* is usually a line of men but there may be one of women. When one sex dances, the arm is interlocked at the elbow with the next in line. Women and men put their hand on the shoulder of the person in front. The single line step is the first one used in the circle dance. Twenty people or less participate in these lines. The drum is held under the arms of the male dancers. Females do not play them.

The common dances among the Bribri are those of the buzzard and the monkey. Each has its own explanation. The first one is said to have originated because the boss of the buzzards went to *sibu* to learn to sing and dance. He learned and came to earth wearing a collar and showed man how to sing and dance (*see* Theological Myths: *The Dance*). Some versions hold that it was *sibu* himself in the form of a buzzard who did this and not the boss of these birds. He wore a collar and taught human beings to dance in a circle because the buzzards after eating fly in a circle.[206] When he finished his task, he retired to where the sun lives.

The monkey dance is supposed to have been taught to man by the grandfather of the Congo monkey who learned this from *sibu*. Its prime purpose is to have man happy (*see* Lay Songs: *buL-ikLək*).

Another celebration to do with happiness and good luck is seen in Talamanca among the Bribri when a new home is to be occupied.

The whole ceremony is known as *itsó* (*see* Songs), taking its name from the *disaplina* palm (*itsó* or *kɛmat* in Bribri; *Chamaedorea* sp.) from which the mask is made today. The beard of the face is Spanish moss. After the inauguration of a house, the mask, which is supposed to assure the longevity of the family who are to inhabit the new home, is hidden and the celebrants have to hunt for it before the dance can be performed.

Segarra and Julía[207] describe a hunter's

[206] This interpretation of God in buzzard form wearing a collar is reflected in the gold figures found in ancient graves. The style and form of the collars associated with these figures are similar to the bead ones used today by the Guaymí Indians of northwestern Panama.

535 224 533 dance which was performed in a circle by men and women with one person singing but the whole group joining in the chorus. The song recounted the experiences during a hunt.

525 There are various dances held in connection [764] with death and burial but they are seldom seen today outside of upper Talamanca.

[184] Pittier[208] mentions a bone dance performed [765] at the time of secondary burial by men if the deceased was an adult and by women if a child. The bone dance witnessed by the writer was carried out by a line of women and one of men. The person taking the place of the [533] Singer (*see* Death) chanted the life history of the departed, and kept time with a gourd rattle. His four assistants in the line of men had drums under their arms which they beat as they danced.

[756] A different bone dance which is a remnant [727] of a war dance with trophy heads is occasionally performed when the medicine man is feeling particularly sure of himself and wants to celebrate. Men and women form a circle with interlocked arms. It is said that skulls were [178] once balanced on the arms. Today, nothing is placed there. The men sing and the women join in the chorus singing *ékéké* meaning "good" or "well."

533 **Songs.** All sacred songs are basically Cabécar even though they may be sung in Bribri. The Medicine Man and sometimes the Burier [198] sing these songs which are usually in ancient Cabécar and are not understood by the masses.

Lay songs are common to the Bribri and very rare among the Cabécar. The Bribri delight in inventing songs to fit the occasion. Both men and women like to sing and do so on the slightest provocation when working, bathing, washing, or minding the baby. The addition of words only for their sound is [197] characteristic. Likewise, many Térraba words are found in Bribri songs, the meaning of which is unknown to the singer. In fact, the [195] sung language permits all sorts of liberties as well as having a certain vocabulary of its own.

[773] [173] western Panama. The traditional home of the Bribri is in northwest Panama. *See* Stone, 1952, p. 252.

[208] Segarra y Julia, 1907, pp. 594–95.

[209] Pittier, 1938, pp. 25–26.

*539
533

Sacred Songs

(18) SINGER'S SONG[209]

(*Bribri*)

Now we're going to bring the spirit (*itsó*) from where we hid him and when we arrive with him in the house, we'll sing.

(19) *dikúswa*[210]

(*Bribri*)

[755
787] This is a song used by medicine men to fight sickness. It is sung over the sacred stones and in particular over *dikúswa*, to see if the patient will live or die. The meaning of the song is as follows:

In the beginning, *dikúswa* was a bird and *sibu* sent for him when he felt ill and asked whether he would live or die. *dikúswa* answered that *sibu* was only pretending because he would never die. *sibu* was so pleased with the reply that he left us *dikúswa* as a stone for the medicine men to use when curing.

Lay Songs

(20) THE MONKEY DANCE[211]

(*Bribri*)

● [535] This song receives its name from the fact that men and women dance it in a line and interlock their arms monkey fashion. The words have nothing to do with the monkey and are a mixture of ancient Térraba, Cabécar, and Bribri.

Freely translated the theme runs:
Water turtle, bad pool,
Someone passed me, dance, dance, dance.
There is the turtle; the turtle's pool;
The devil's pool; bad pool;
Someone passed me; shell pool;
Devil pool, dance; *kúsua* dance;
Beautiful horizon, valiant child.
Dance, dance, dance.

[756] [209] *See* Linguistic Texts: *biɜɜbLə-kək-keLi*. This is today the Medicine Man's song to his staff and takes its name from that of the staff.
[210] *See* Linguistic Texts: Sacred Songs: *dikúswa*.
[211] *See* Linguistic Texts: *buLɜɜkuLe*.
[212] *See* Linguistic Texts: *duLeɜ*; *also* The Arts.

LINGUISTIC TEXTS

*539

4. There is the turtle, turtle pool, turtle pool, devil pool, bad pool,
Someone passed me.
(*2*) Shell pool,[218] devil pool, dance of *kúswa*, dance [of *kúswa*].
(*3*) *Ledj*[216] horizon,[217] beautiful horizon, beautiful horizon, beautiful horizon, beautiful horizon.

5. Brave child, beautiful horizon, brave child he, ended brave.

6. *See* Linguistic Text.

7. I say nothing more.

21. The Dance of *duLęto*[213] (*Bribri*)

1. The elders are going to [dance] *duLęto*;
Let's go [dance] *duLęto*;
Let's dance; now let's walk. (*2*) In the front place there is no place to see.

2. Sir,[219] sir, *masLakésLa*.[220]
It touches, touches [the other world].
Lari river does not touch, touch.

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4. joekakə kəaenje ta-kuea, kuen-dí, ta-kuen-dí, Lạn-dí, ta-səLaLa səLonchi, ta-dəə-donchi.
(*2*) tadon-dí,[221] suen[222]-dí, iberke kəsa jé-iberke.
(*3*) jé-Ledj ta-mątedia ta-Lotedia, ta-nąwengiwę,[223] ta-nąwendia, taigewendiaLe, taigewendiaLe.

5. ta-natę manbLi,[224] taigewendiaLe, ta-natę-i-manbLi, taiLote[225] manbLi.

6. kəake[226] kəajeje jaekəajeé.

7. ejke-šér-iche.

21. duLęto[227]

1. sképépə mi-duLęto;
mjška duLętək;
sədoLeté; iké-səška. (*2*) woka[228] kéšą kjəqųk aje-kạni-kéta.

2. kéké, kéké, masLakésLa.[229]
i-kana, kana[230]
di-paLį Larj kei[231]-kana kana.

[535]
[825]

[213] Certain shells were part of the medicine man's equipment (*see* Medicine Man's Paraphernalia).
[214] This is a name.
[215] This is a dance name as in English one says waltz or fox trot.
[216] This is a term of respect used for elders.
[217] *sədoo* is the *caracol* or water snail.
[218] This and the following three words signify "to adorn."
[219] This is a Térraba word to signify "something red" or "redness."
[220] Literally, "closed" or "finished" or "end."
[221] These three words are included for sound only.
[222] This song is in part Bribri and in part Cabécar.
[223] The following is in Cabécar.
[224] "The other world" is understood here.
[225] Literally, "where ends the sky."
[226] A mountain going down the Lari River.
[227] *suen* is Térraba for *Lan*.
[228] Bribri begins.
[229] This is Cabécar.